

# BEYOND COLORS

## THE MAN BEHIND THE BEAUTY: BRUNO AVEILLAN

Bruno Aveillan is an incredible craftsman, a creator of dreams and an undisputed virtuoso of images. Like a conductor, he directs with subtlety and high technicality to unite images and emotions for the most well known names in the world of luxury.

Bruno's Odyssey of Cartier and Shalimar films deserve to be full-length Hollywood films. Holding more than 150 awards, Bruno shares in an exclusive interview with ZINK and his Rich Color series for L'Oreal, featuring Karlie Kloss, Lara Stone, Luma Gothe, Bianca Balti, Doutzen Kroes, Lyia Kebede, Natasha Poly ...Splash of Color! **MOANA LUU**

Q: The biggest names in the film industry and communication see you as a visual genius, the luxury brands entrust you with their most ambitious projects— you have won over 150 international awards, how does it feel to be number one?

I do not know if I'm a genius or the number one... We are not in a championship! (Laughs) I am indeed grateful to have been able to develop a particular approach from the formal and conceptual point of view that has found an echo among luxury brands in the world. I have a way of apprehending each project from a very personal perspective that is quite "investigative". These brands often call me so that I develop concepts with them on their behalf. I think this approach as a "researcher" and not a mere executant is naturally appreciated and sought after by luxury brands who by nature are themselves creative entities. By working further upstream on communication, the creative dialogue becomes more fluid, instinctive and richer. We are here within the "tailor-made" domain. Moreover, these brands have such a culture, such a history that when they decide for the first time in their existence to communicate through film, the challenge is immense. Under these circumstances, it is not about merely launching a simple "product" but it is about translating their "DNA" in encapsulating a true narrative



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that speaks to the world and continues to affect people over the years.

One of my first experiences in this area was the design and production of the film for the launch in 1999 of Lanvin's perfume Oxygen with a young model named Gisele Bundchen, unknown at that time.. Breaking from rigorous perfume codes, this film has for a long time had an impact in this field.

Q: You love the authenticity of analog photography and surrealism, as well as the accuracy of 3D creations; what's your secret in combining these two worlds?

Above all, I believe in emotion. For me, a film is made primarily "on camera", and whatever the importance of special effects, the magic must result firstly from the shooting. When I produced the Cartier film "Odyssey" despite the difficulties involved, I immediately chose to shoot with a real panther, because I knew that the film would provide much more emotional impact. A film that is solely based on the virtuosity of its special effects very quickly looks like a trailer for a video game, and gets tiring pretty fast. A great brand film must be viewed again and again, and always get as much magic. After being introduced for the first time at the MoMA in New York, "The Odyssey" has been viewed by over 200 million people worldwide and received over 40 gold awards.

Q: The general public knows you through your legendary films, but you are also a passionate photographer. What is your real first love, tell us the story!

My first passion is painting. This goes back to my studies at the Beaux Arts in Perpignan. I was 18 and when I started there as a student, I wanted above all to devote myself to comics. That was all that mattered to me... I also created an underground trendy graphzine with other students. Michel Latte, a Professor Emeritus who taught color with revolutionary methods (he had himself learned color techniques worldwide from tribal groups, especially in Africa and India), opened my eyes in making me discover paint through artists with graphic sense (Warhol, David Salle, Fromanger) or a cinematographic sensitivity (Edward Hopper). He had the intelligence to create that link. It was a revelation that has clearly influenced my career and my artistic choices. From then on, I moved towards painting as a favorite artistic expression, and this has clearly oriented my future approach to photography and film. What is amazing is that, a few weeks apart, on the occasion of the opening of my FLASHBACK retrospective on contemporary art at the Art Centre of the Couvent des Minimes in Perpignan, I met a few days ago with Fromanger at my exhibition at the Grand Palais, part of Art Paris event, and I met again with my teacher, Michel Latte, whom I had not seen for over 25 years. I